LETTER FROM THE CO-PRESIDENTS

We made it! Although all would not agree that the pandemic is over, at Bartow-Pell, we successfully began the transition away from Covid to a new normal in FY22. While only 673 students were able to visit, some 11,627 other visitors took tours, attended plays, lectures, concerts, and exhibitions. Numerous holiday events, despite being totally inside, brought 660 visitors to our hidden Bronx treasure. Our popular outdoor activities drew large crowds, as did our beautiful June Luncheon with renowned interior designer, Bunny Williams as our guest speaker. The relaxed June Cocktail Party on the pebble court highlighted that our members and friends want to be back at the mansion!!!

Our financial health is strong. Earned income from film/commercial shoots, special occasional photos, rentals, public programs, and the gift shop easily surpassed the previous two years. Our indefatigable Executive Director, Alison McKay, continued to identify grant opportunities that offset the diminished school and fundraiser revenues and kept us in the black. We made real progress restoring and preserving our historic mansion, adding to the beautiful furnishings and collections, and creating new paths to our gardens and grounds.

Now, as we are greeted each morning with the crisp fall air, we look forward with optimism and energy to new beginnings at Bartow-Pell. We are working to obtain a permanent charter from the New York State Board of Regents, legally identifying Bartow-Pell as a museum and educational institution and increasing eligibility for a wider range of grants and affiliations. We are actively reaching out and re-engaging the members of the diverse community we serve. “What is not started today is never finished tomorrow.” ~ Johann Wolfgang von Goethe

We hope you will visit Bartow-Pell in the months ahead to enjoy a beautiful day in our gardens, to learn about the rich heritage of our space, or to socialize with old and new friends. We want you back and can’t wait to see you!

~ Cherrie Greenhalgh and Nora Mazur

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Preserving the past, responding to the present, and preparing for the future: these three mission-driven tenets are always at the forefront of Bartow-Pell’s initiatives. Museums are increasingly recognized as impactful community anchors that contribute to the cultural and social fabric of communities, substantively adding to local economies and providing gathering spaces for dialogue, education, and even entertainment, and Bartow-Pell continually aspires to engage students, scholars, and community members of all ages. In fact, the long-standing buzzwords “community outreach” have been replaced in the museum sector by the term “community engagement,” dropping the notion that there is an invisible barrier between museums and the community. Engagement implies reciprocity, recognizing that museums are place-based institutions that can only thrive when they meet the expectations of their communities and contribute to their needs.

During the past fiscal year, we placed a particular emphasis on civic engagement—immersing the visitor’s experience by inspiring a deeper appreciation of heritage, prompting local activism, and exploring social issues, both current and historical. By presenting these programs, Bartow-Pell highlighted another mission tenet: to activate the site in meaningful ways in order to make connections to the past while recognizing we, as both an institution and members of the community, are all part of its continuing story.  

~ Alison McKay
VOICES AND ECHOES: PAST AND PRESENT AT BARTOW-PELL

During the past fiscal year Bartow-Pell collaborated with the Red Monkey Theater Group for a three-part series coupling themed mansion tours with original short plays. Entitled “Voices and Echoes: Past and Present at Bartow-Pell,” these new plays and tours explored topics that are as urgent today as they were during the nineteenth century when the mansion was built. Bartow-Pell commissioned three playwrights who examined immigration, women’s suffrage and rights, and the Civil war and civil rights in productions that debuted in November 2021, February 2022, and April 2022. Each play and tour had a six-performance run for a total of 18 events. The themed, site-specific tours of the mansion were crafted by Joe Cordasco, Bartow-Pell’s Education Committee Chair, who historical context each of the plays’ themes into historical context.

For the play on immigration, the servants’ quarters highlighted the mansion tour and the Irish immigrant women who served the Bartow family from 1840 to 1880. Latinx playwright Jessica Carmona wrote the script that was paired with the tour and featured a ghostly character who was an Irish immigrant of the past visiting a modern Latino family living in a historic house. Carmona’s other credits include an indie film, “Millie and the Lords,” which won Best Film and Best Actress Award at The People’s Film Festival and the Viva Latino Film Festivals as well as an award for Film Excellence from the International Puerto Rican Heritage Film Festival. It was also featured at the Georgia Latino Film Festival, Philadelphia Latino Film Festival, Rochester Latino Film Festival and was most recently on HBO Latino and COMCAST. Carmona’s original play Elvira-The Immigration Play was nominated for Best Play at the 2019 Strawberry One Act Theatre Festival and featured at the 2015 NYC Fringe Festival.

The second program of the Voices and Echoes series featured women’s rights and voting issues. The script for the play entitled “Masher” was written by Amy Frey, whose adaptations of Arthur Conan Doyle’s “A Scandal in Bohemia” and Agatha Christie’s “The
Mysterious Affair at Styles" premiered as a co-production with Red Monkey Theater Group and M&M Theatrical Productions in 2021. "Masher" was a term used in the nineteenth and early twentieth century for a man who assaults women on the streets (think #MeToo). The mansion tour that was presented before the the play highlighted the various roles that American women played in the nineteenth century, whether they were immigrants, young, old, wealthy, or poor. By coincidence, the War between the States—the Civil War—began and ended in April, which was the month that featured “Thread,” a play written by Sharon Latimer-Mosely. The play takes place in the wake of the Civil War Draft Riots that shook New York City in 1863; the main character, Pierce John, a Black Civil War naval officer, was loosely based on Latimer-Mosely’s great-grandfather.

The mansion tour for the April series explored the “home front” during the Civil War, including the probable political leanings of the Bartow family. The tour also focused on conscription (Enrollment Act of 1863), the Industrial Revolution, the surging price of coal during the war, and even Jenny Lind, the “Swedish Nightingale” who is featured on a pair of souvenir candlesticks in the Bartow-Pell collection. That Lind had two battleships named after her—one belonging to the Confederates and the other to the Union Navy—underscores the complexities of the sociopolitical-cultural-economic nuances our nation faced during the Civil War.

Latimer-Mosely is both a playwright and a nonfiction storyteller. Her stories have most recently appeared in two Story Center nonfiction showcases, “COVID Stories: Stories from the Global COVID-19 Pandemic” and “Earth Stories: Stories of Environment and Justice.” Latimer-Mosely is also the project coordinator for the Story Center’s documentary series “Reckoning with Racism in Nursing.” A member of the Sound Shore Writers Group, Sharon is also the host and producer for an independent community talk show, “Curious,” on LMC Media and YouTube.

Opposite: Dress rehearsal for Thread starring Reggie Street. Above left: The two-person Masher cast; Amy Frey and Ariel Francoeur. Above Right: Jennica Carmona performing in the November play that focused on immigration during the 19th century and today.

SLAVERY IN THE NORTH

There was a standing-room-only audience in the double parlors on May 19, when Bartow-Pell hosted a lecture by Alice Radosh, PhD, on her research for a project called Pelham’s Hidden Hometown History. Using historical documents, Dr. Radosh researched the history of Pelham, New York, where enslaved people once made up about 20 percent of the population. She shared sources with the audience that in many cases provide detailed descriptions of some of the people who were enslaved in Pelham. Learning this history provides us with the opportunity to honor their contributions.

The lecture was co-sponsored by Bridges of Pelham and the Progressive Women of Pelham. The lecture was attended by several elected officials and their representatives, local NAACP chapter leaders, and town historians from all parts of Westchester county who were enthusiastic to learn and research their own town’s hidden history. The talk can be viewed in its entirety on Bartow-Pell’s YouTube channel.
SHOW US YOUR ACTIVISM

During the harshest phases of the pandemic, there was much discussion about the role of the cultural sector in current events. As community anchors, cultural destinations, and educational resources, museums across the country engaged in both internal and public-facing dialogues about relevancy, responsibilities, mission, and topical social, cultural, political, and economic issues. As a history museum endeavoring to continually make connections to the past, newsworthy current issues put Bartow-Pell’s relevancy squarely front and center, since many of these topics should be framed within a historical context. The museum joined the broader discussion about roles and responsibilities of cultural institutions, and this past June, Bartow-Pell installed a three-week art exhibition in the conservatory entitled “Show Us Your Activism” and curated by Mary Colby and Alison McKay. The artists responded to many recent events over the last few years, including hardships brought on by the pandemic, the January 6th insurrection, gun violence across America, and many other issues, such as climate change and women’s rights.

The exhibition featured twelve social activist artists from the greater metropolitan area. Activist art is specifically defined as the work of artists who use public spaces to address social issues and who encourage public participation and response. Some of the works exhibited reflect community activism at the hyper-local level, while other works spoke to broader, more global issues, including mental health hygiene and the war in Ukraine. These artists and their works aim to effect social change, foster dialogue, raise awareness, and empower individuals and communities in order to enable their voices to be heard.

This exhibition was supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council and by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.
Everything Is Going To Be OK by Katherine Narducci
Acrylic on Canvas

Ghost Writer by Isaac Lopez
Acrylic, Gel, and Gold Paper on Canvas

Suspended Immersion, Souvenir Series by Marie Ucci
Travelers Palm and Sea Grape Leaves, Monarch, Acrylic, Embroidery Thread, Tape, Soil, Shell, Stone, Plastic Bags

The Right Shot by Gabriele Euke
Archival Pigment Photographic Print
The Cultural After-School Adventures (CASA) program is a New York City Council initiative that is awarded to institutions by Council Members and administrated through the NYC Department of Cultural Affairs. Bartow-Pell is honored to have again been awarded a CASA grant through Council District 13 in fiscal year 2022.

This was Bartow-Pell’s fourth year implementing a CASA program and its third year working with P.S. 175 on City Island. Bartow-Pell Museum Educators Margaret Holmes and Lycia Kougiemitros designed and led a semester-long, ten-session program that gave twenty students an opportunity to explore historical and contemporary stories through hands-on activities and site visits. All of the sessions were designed to help students develop historical empathy, which encourages the understanding of other peoples’ experiences, as well as critical thinking and problem-solving skills through interactive learning. Two of the goals were to reinforce practical applications to school subjects and to impart the notion that learning is an enjoyable lifelong process. From the feedback received, we think that we have succeeded!

Students began the program by exploring the natural environment surrounding Bartow-Pell. They hiked the trails, taking note especially of the native trees and plants that are a part of the Forever Wild zone within Pelham Bay Park. They learned about the Lenape people and Lenapehoking, which is widely translated as “homelands of the Lenape.” The students handled culturally significant objects, including deer bones, antlers, and pelts, and they inspected the museum’s authentically fabricated wigwam. Building on architectural and craftsman principles, the students also created miniature wigwams and wampum belts, fostering an understanding of Indigenous socio-cultural practices. During another session, the mansion itself was used as an illustration of Federal and Neo-classical design principles, and the students studied the symbolism and iconography in mourning embroideries, the lifestyles and everyday routines of the Bartow family and their Irish servants, and related issues of class, ethnicity, and gender.

Incorporating elements of STEAM with the development of historical awareness, the program presented a session on machines and inventions of the nineteenth century, providing students with an examination of the Industrial Revolution and its impact on both technology and culture. By understanding the six simple machines and their functions, students were able to trace the development of mechanization that transformed America from an agrarian society into an industrial one. Issues of urbanization, immigration, and child labor were addressed (and there were many questions about the latter). The students also had the opportunity to make their own elevator models using everyday materials (take-out cartons, dowels, coins, and string) to demonstrate how a simple machine concept was used to devise a complex invention that eventually transformed life in cities.

The students acquired valuable technology skills when they were introduced them to stop-motion video production with the help of the Little Animation Studio. Using the background of Bartow-Pell, the students were able to connect what they had learned over the semester to small group digital projects. They imagined going back in time and thought about what kind of modern-day technologies people in the past could have benefitted from. They enjoyed working with the computers and cameras, the green screen, and their partners to create their own mini stop-motion films.

One of the highlights of the semester was a trip to the City Island shoreline where the CASA students were met by Sally Connelly of the City Island Oyster Reef. They learned about the importance of oysters to the waterways around New York City and City Island, as well as their importance to both the Lenape and European settlers as a food source. Getting to create their own healthy underwater reef with craft crabs, jellyfish, and oysters was an added bonus! Another sight we thought worth exploring was Governor’s Island, since it too is an important sight of oyster rejuvenation in New York City. Lycia and Margaret took the students to Castle Williams on Governor’s Island and learned about its significance from the War of 1812 through the 20th century. Coincidentally, the day they visited was also International Bee Day, and the students were able to stroll through an Urban Farm and make their own composting bags and seed bombs. We don’t have a consensus on which session was the most fun or the most educational, but Slide Hill on Governor’s Island was undoubtedly the most thrilling!
It was a full year of programs, special events, concerts, fundraisers, and special initiatives. While always a beautiful place to gather, the gardens and grounds took center stage last year as the pandemic was still very much a part of everyone’s lives.
The center table that graces the north parlor at Bartow-Pell has been in the collection since 1947. It was a gift to the museum by Florence van Rensselaer, whose prominent family dates back to the Dutch settlers of New York. The table is a particularly fine example of the form, with gilt stencil decoration and a gilt-bronze collar at the base of the pedestal. Its quality and construction details suggest the hand of Duncan Phyfe, New York's most famous and influential cabinetmaker.

The center table, like its many counterparts of the period, reflects the fascination and taste for classical antiquity that swept the Western world after the excavations of Herculaneum and Pompeii in the second quarter of the eighteenth century. The center table was a new form of furniture at the beginning of the nineteenth century, inspired, like scroll-arm sofas, Klismos chairs, curule-base furniture, sarcophagus-shaped cellarets, and tables with anthropomorphic and zoomorphic elements by ancient Greek and Roman furniture. As such, the table not only reflected a new international style, but in the United States, it also had philosophical and political meaning because of its association with the Greek democracies and the Roman republic. Such classical furniture was pointedly used in pre-Revolutionary Paris in allegorical paintings by such artists as Jacques-Louis David, as symbols of the Republican society that they aspired to create. This was a concept had traction in the "New Republic," and was reflected in New York furniture from 1803 to 1850 and in American architecture from 1820 to the Civil War.

This past year, our center table underwent a restoration treatment by Gilding and Decorative Arts Conservator Cynthia Moyer. The conservation of the piece removed accretions of dirt that had obscured the highly figured mahogany and original stencil decoration and brought back its luster. This enabled the table to reclaim its status as a featured element in the most formal spaces within the mansion—the double parlors. The conservation of the center table was supported through the NYSCA/GHHN Conservation Treatment Grant Program administered by Greater Hudson Heritage Network. This program is made possible by the New York State Council on the Arts with support of the Office of the Governor and the New York State Legislature. Additional support is provided from the Robert David Lion Gardiner Foundation.

*Below: Conservator, Cynthia Moyer reassembles the center table after restoring it at her upstate studio. The gilt-bronze collar at the base of the column was also polished as part of the restoration treatment.*
MAYDE’S WAY

Before the pandemic, Bartow-Pell was the recipient of a very generous donation by Mayde L. Henningsen that was earmarked to support the preservation and improvement of the gardens surrounding the mansion for years to come. Since then, the funds have been used to underwrite the salary of the Gardener’s Assistant, refurbish lighting in the walled garden and fountain pool, prune trees throughout the site, upgrade the irrigation system, and purchase plants and gardening supplies.

One area that has been transformed as a result of this gift is the path leading from the front parking lot to the back of the mansion. Previously described as the “cut-through between the bushes,” the route underwent a transformation when we properly defined it and gave it structure by creating a formal path using pea gravel. It now is a proper entry that leads to the orchard and estuary, chestnut allée, and Pell memorial site, as well as the pebble court and walled garden behind the mansion.

A mass planting of multicolored white, pink, and red hellebores was placed on either side of the path in front of the European boxwoods, and a plaque dedicating the path renamed Mayde’s Way reads: “Dedicated to Mayde L. Henningsen for her generous support and commitment to improve, preserve, and protect the gardens and grounds of Bartow-Pell Mansion Museum.” Mayde has since passed away but we think she would have been pleased with the results.
The second annual Trick or Treat Trek firmly established that this event is not just for kids! Costumes were encouraged for all, and nary a visitor arrived without a Halloween mask or costume. The outdoor experience took trekkers to all corners of Bartow-Pell’s gardens and grounds where they were met by costumed staff and volunteers waiting to hand out candy. Each of the ten candy stations had a theme matching the location; traditional candy corn in the vegetable garden, Swedish Fish at the fountain pond, apple-flavored sour candy in the orchard, and chocolate Cow Tails at the carriage house, to name a few. Although there was no particular order in which one might visit the candy stations, a map of the nine-acre site could be accessed through Bartow-Pell’s website and was especially helpful to first-time visitors searching for the Treaty Oak and Pell Cemetery candy stations along the route. It was a great way to discover Bartow-Pell!
THANK YOU TO OUR FY22 SUPPORTERS

Bartow-Pell is proud of all that it has achieved through your donations, and is grateful to the many individuals, corporations, foundations, and grantors who share in its success. We appreciate your interest, your help, and your continued support. Thank you!

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NYC Department of Cultural Affairs
NYC Department of Education
NYC Department of Parks & Recreation
NYC Materials for the Arts
NYS Council on the Arts
## SOURCES AND USES OF FUNDING

### FY22 Revenue

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<th>Source</th>
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<td>Corporate Support</td>
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### FY22 Expenses

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**Net Operating Revenue**  
26,877  
18,215

*Restricted income includes government and corporate grants, foundations, and individual donations designated for specific purposes*